YEAR BOOK 1929

NATIONAL VAUDEVILLE ARTISTS FUND

METROPOLITAN OPERA HOUSE

APRIL 21st

THE PLEDGE OF THE N. V. A.

S a mother who guards her own from harm,
We shall take our kin by the hand,
And their steps we will guide with steady arm
To the lovely Saranac Land.

We shall smile when they smile, their joys will share,
As our path runs freely along;
When their hearts overflow with music rare
Then our heart shall beat to their song.

But if shadows should fall and grief arise
You will find us there by the side
Of our children adrift 'neath threatening skies—
And we'll stem the turbulent tide.

For they're blood of our blood and bone of bone;
Not a precious life shall be lost
When a mother's most tender love alone
Is the sacrifice for the cost.

So our work must go on from year to year,
And the strength of motherhood grow;
And the faith we shall keep, oh, have no fear—
For He knows they're needing us so!

—Roland Burke Hennessy.

EDDIE LEONARD
THE MINSTREL
and UNIVERSAL STUDIO,
HOLLYWOOD, CAL.
Wish the N. V. A. Success

Thirteenth Annual Benefit

THE gala performance tonight brings to a conclusion the coast-to-coast celebration of the Actors' National Jubilee which, in connection with the National Vaudeville Artists' Organization, has been observed throughout the United States and Canada, in every theatre large and small, during the past week. The entire amusement industry and all of its enthusiastic patrons have united and participated in this one annual jubilee for the cause of philanthropy within the theatrical profession.

This occasion marks the logical and complete coalition through the Vaudeville Managers' Protective Association of all branches of the theatre with the National Vaudeville Artists' annual drive in behalf of the less fortunate members of the theatrical profession. The eminent and representative general committee, this year consisted of William Fox, Nicholas Schenck, Sam Katz, Hiram S. Brown, Harry M. Warner, Harold B. Franklin, Edward Schiller, Milton Feld, L. E. Thompson, Spyros P. Skouras, Charles Levine, Charles Moskowitz, Joseph Plunkett, S. H. Fabian and Alex Pantages. This concerted action by all the motion picture presentation houses and vaudeville theatres account for the great results obtained. The outcome surpassed the efforts of each of the twelve years past at this period of the amusement season, when the people of the stage have always made a worthy effort to serve their own needy brethren in the same manner in which they are accustomed to serve all other deserving causes year in and year out with no hope or desire for selfish reward.

On the distinguished list of artists who co-operated in theatres throughout the land or are appearing here tonight, there is not one who has not been seen and heard in hundreds of benefit performances in aid of patriotic, philanthropic, religious, educational or civic movements wholly outside of the world of the theatre. Countless thousands of worthy causes have benefited by their voluntary services. But once a year they unite in a campaign in behalf of their own people of the stage and screen, for the aged, the ailing, the incapacitated, the impoverished and the otherwise dependent members of their own profession.

The distinction and size of tonight's audience is another evidence of the fact that the intelligent and sympathetic amusement-loving public of New York—as of the entire nation—are in complete accord with this purposeful occasion; that they know and approve of its motive and its splendidly generous fulfilment. Throughout the past week of the Actors' National Jubilee, in every city of the major and minor circuits, stars of the legitimate, the films, the opera, musical comedy, the revue, the radio, the circus, the sport and the concert fields—wherever they chanced to be—volunteered to appear in this same cause for which we are here tonight. It is the one annual drive for funds in aid of the needy members of the theatrical profession.

No such splendid demonstration as this of tonight would be possible without a public understanding and appreciation of the underlying purpose of so memorable an entertainment. This audience is largely representative of the best element of the 100,000,000 American people who love and support their theatres. They know, too, that the method and manner of philanthropic service established and perfected by the National Vaudeville Artists has been the admiration and the example of experts in every important fraternal, beneficiary or co-operative charitable organization in this country.

And it is because of this well-founded understanding of the generous scope and unselfish purpose of this annual jubilee week, that the artists of every branch of the amusement world gladly volunteer, and that the gracious patrons of every form of modern amusement always respond so generously.

BREMS-FITZ

AND

MURPHY BROTHERS

The Executive Board of Laughlanders Union
in an Extraordinary Session

BOOKED SOLID UNTIL

1931

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Direction: NAT SOBEL

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WITH

JACK DORMONDE

AND

THE HARRIS TWINS

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Military scene staged by Johnny Martin

Direction
MARTY FORKINS—JACK WEINER, Associate

Compliments of

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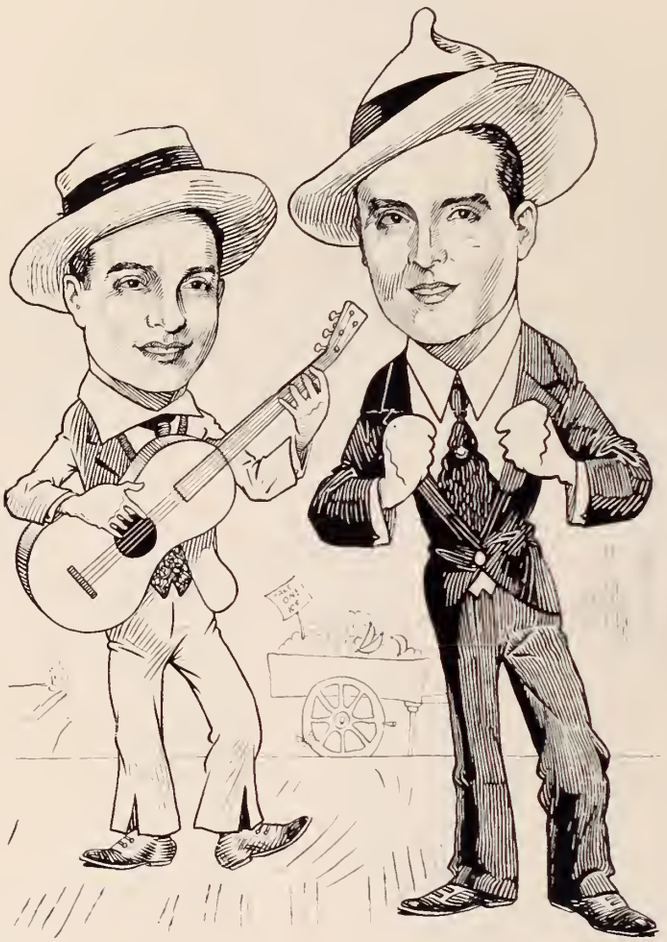

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Direction
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"LIKE FATHER LIKE SON"

OUR FRIEND ARTHUR PEARCE

GEORGE McCLENNON

"THAT'S ME"

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JACK—ANTHONY & HOWLAND—BILL

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"MAKE IT DISTINCT"

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WITH

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AND

GEORGE BROWN

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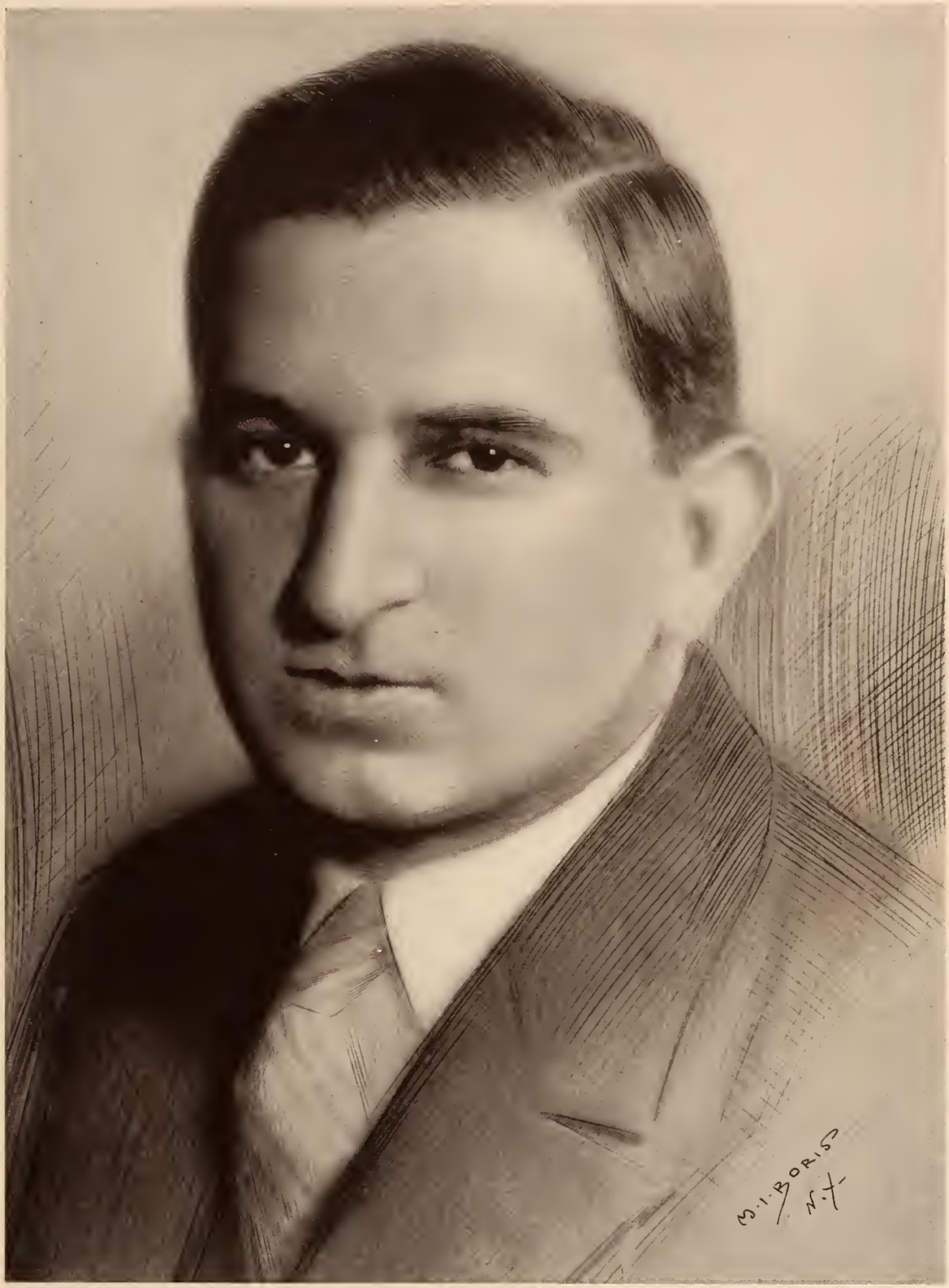

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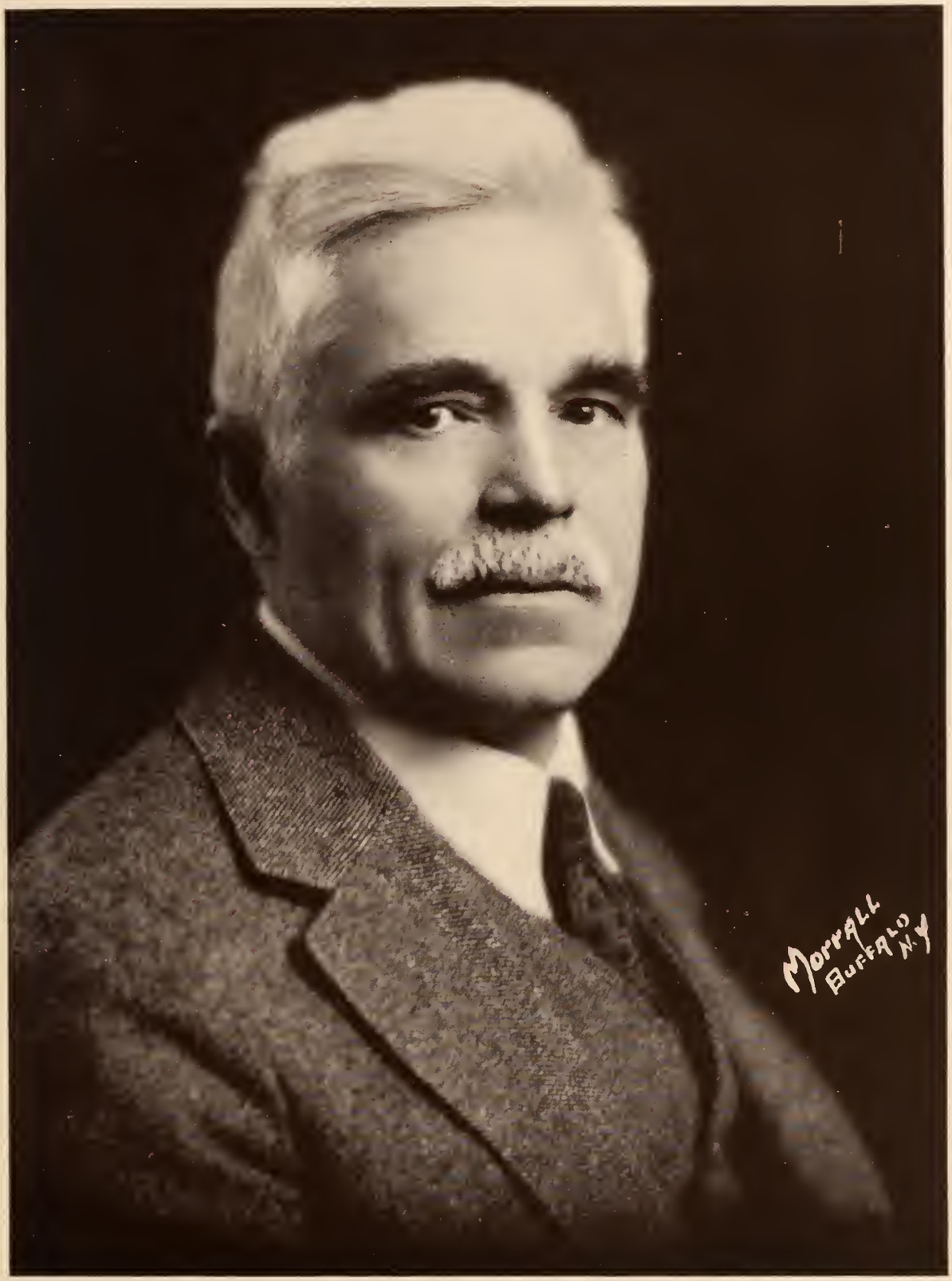

M. SHEA

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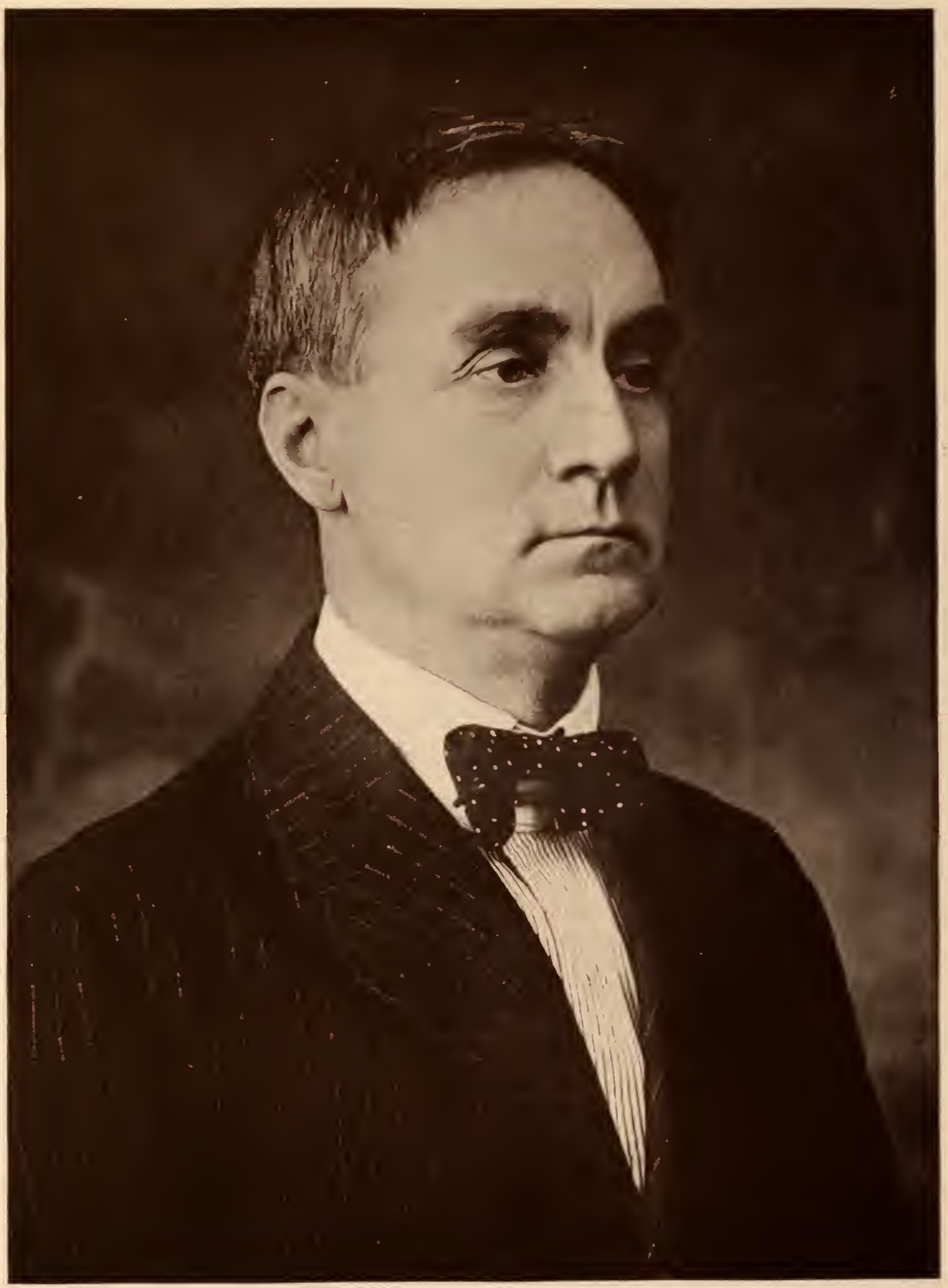

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BY CHARLIE FOY

Direction: ROSE & MANWARING

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Direction of ROSE AND MANWARING

A FEW PRESS OPINIONS

"One of the real sensations of the bill is Felovis, the European juggler, who opened the show and stopped the running cold. . . ." (Palace, New York.) *Morning Telegraph,* New York.

"What a performer! This chap makes 'em all take a back seat. . . . There seems to be no limit to his ability. . . . He not only attempts the most definite and seemingly impossible feats, but he does them in most finished manner. . . . Perhaps his finest exhibition is performed with the pins and ball. He makes the latter do unbelievable things on the pin held in his mouth. . . . He scored a smashing hit when reviewed. . . ." *The Billboard.*

". . . . and among the brilliant of the brilliant is Felovis, juggler de luxe, juggler supreme, whose dexterity—which well might be called an art—would seem to have been born into him rather than acquired. For he works with the smoothness of velvet and the speed of the lightning flash. . . . As a juggler, Felovis sits among the gods. And runs first in this chart. . . ." (Palace, New York.) *Zits,* New York.

"Felovis, a juggler, set himself for immortality by stopping the show directly following intermission. . . . All of Felovis' tricks are worked deftly and make up one of the most interesting dumb acts in vaudeville. . . ." (Keith Riverside, New York.) *Variety,* New York.

". . . The greatest class was shown by a misplaced entry, Felovis, who opened the show, is the cleverest juggler this track has ever seen, and, in the opening spot, stopped the show cold. . . . His manipulation of the ball and sticks could be placed in the hall of fame, for other jugglers to look at for inspiration. . . ." (Palace, Chicago.) *Zits.*

"The Palace flashes a really great performer in Felovis, the juggler. He is the finest of his ilk I have seen on a local stage. . . ." (Palace, Cleveland.) *News,* Cleveland.

"Felovis, the European juggler, does tricks with a ball which can be described as apparently miraculous and provides the thrills of the evening.. ." (Orpheum, Winnipeg.) *Free Press,* Winnipeg.

". . . There's a juggler on the bill, a European, who does unbelievable things. . . . a juggler must be good to get a curtain call. This chap, Felovis, gets five or six. . . ." (Palace, N. Y.) *The New York Sun.*

"Felovis, who was seen at the Palace only a few months ago, scored one of the big hits of the bill. This fellow Pelovis is a master juggler and his various stunts are truly sensational. . . ." (Palace, N. Y.) *Morning Telegraph,* New York.

". . . a juggler, Felovis, held up the performance No. 3 . . . Felovis is alone in his class over here as a light article juggler and Jap stick and ball manipulator . . . His manipulations of the ball and sticks is superb and the Japs themselves have not surpassed it. . ." (Palace, New York.) *Variety,* New York.

"The best show by far in many months . . . Felovis, he of the sure eyes and hands, juggled himself into a barrage of warm handouts for practically every one of his difficult bits with sticks, canes, pellets and a hat . . . greeted with vociferous applause . . . at times his skill was uncanny . . . He also stopped the show . . ." (Palace, N. Y.) *Billboard.*

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Direction: MAX HAYES

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HELP A GREAT CAUSE ALONG
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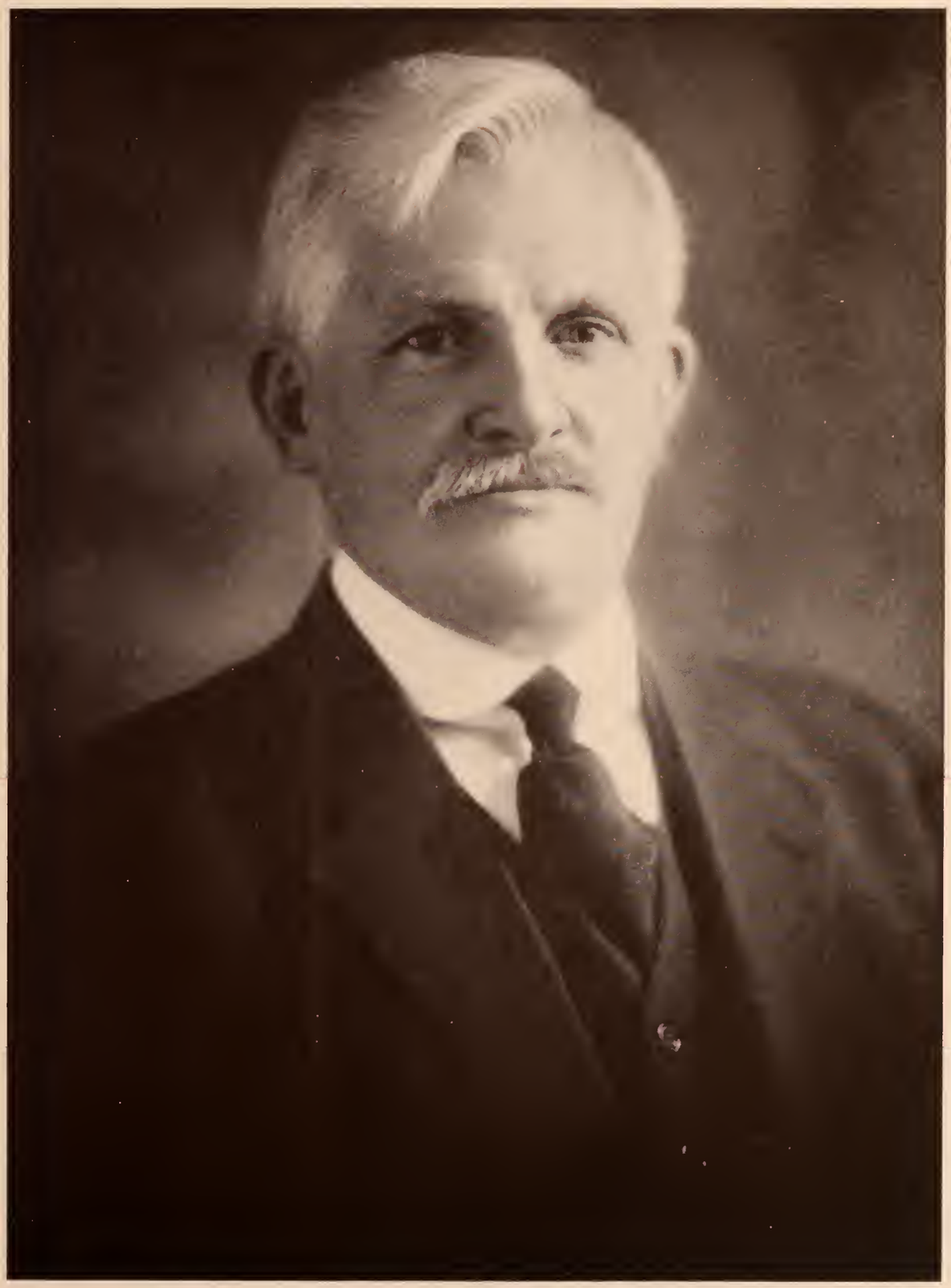

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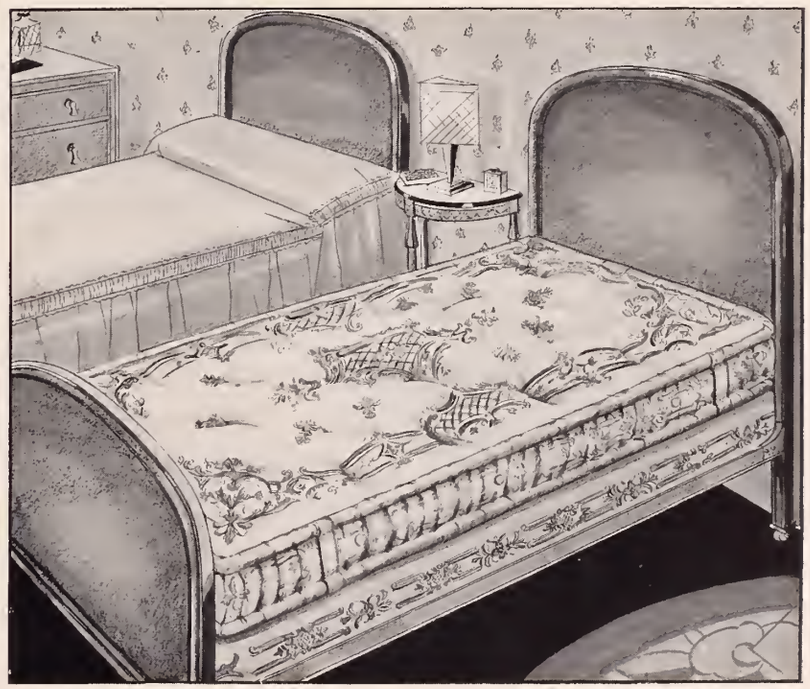

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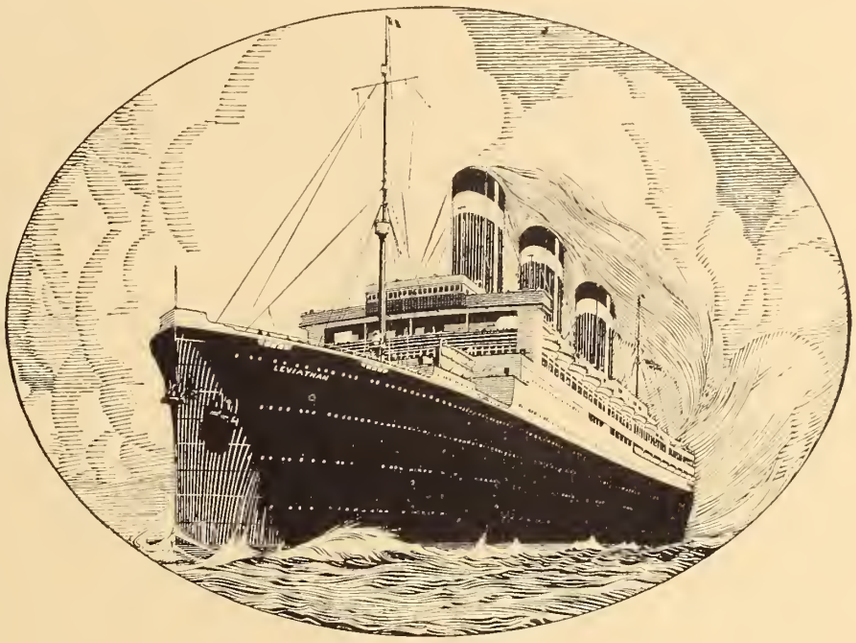

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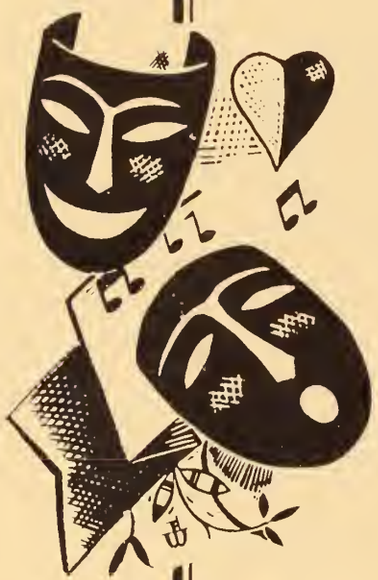
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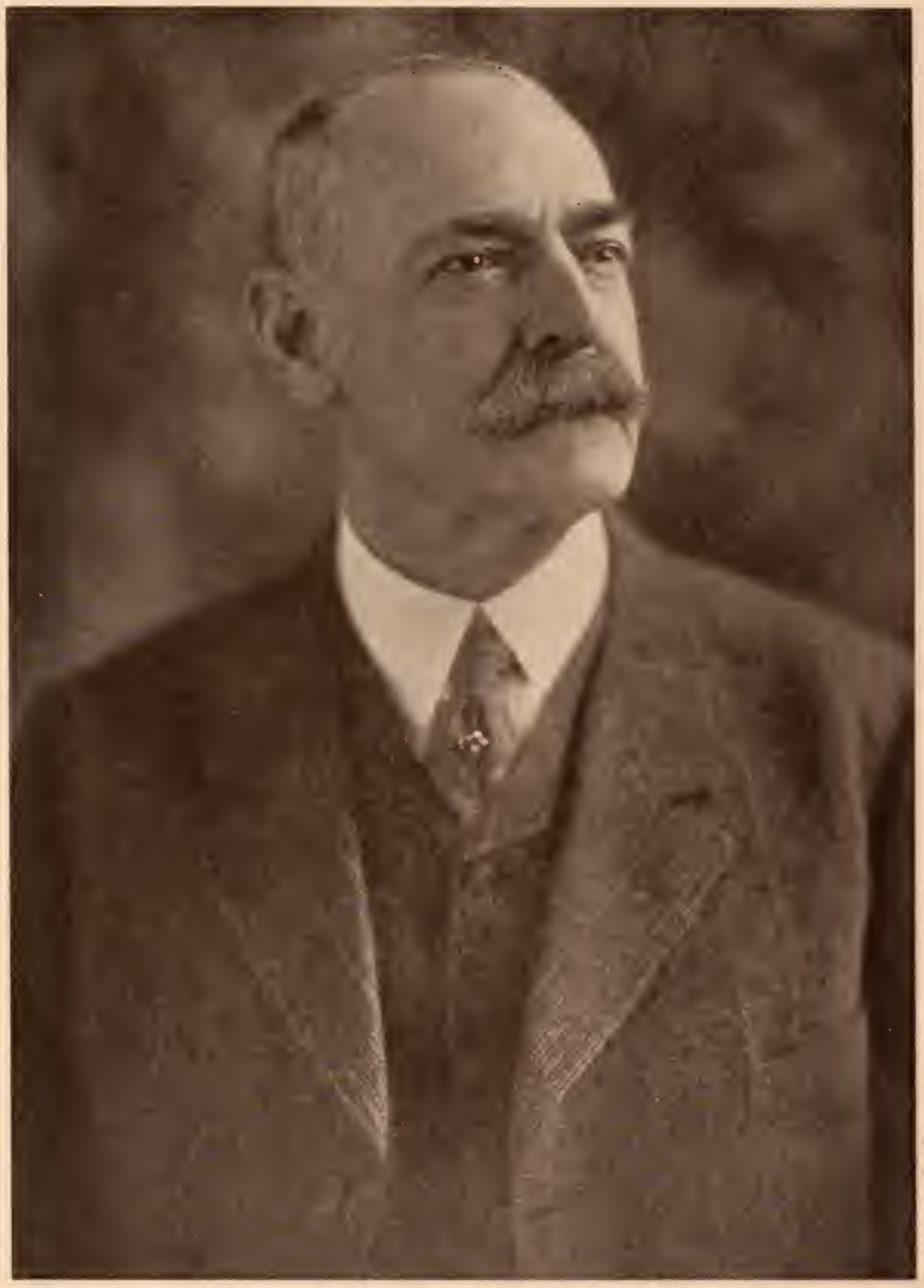

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Our President's Message

By FRED STONE

President, National Vaudeville Artists' Association

THIS evening's events in the Metropolitan Opera House, New York, are significant of the transition which has come over the profession of the theatre and of the great American public which makes that profession honorable, permanent and profitable to its members. Proud to be President of the National Vaudeville Artists' Association, I am yet more proud of the manner in which all of my fellow citizens, in every walk of life, recognize and encourage the long struggle which we have made to earn and command the respect of the public in our private as well as in our public lives.

As a veteran of Vaudeville, as well as of other branches of the theatrical profession, I am deeply and permanently impressed by the attitude of so many other members of our calling towards the fraternal, foresighted and wise principles which have animated the National Vaudeville Artists towards members of every branch of the theatre, as well as towards its own people. During the past week there was a nation-wide celebration of the Actors' National Jubilee. Tonight we witness, and participate in, its proper culmination in the greatest show city in the world.

This audience is representative of every class and quality of the theatre-loving public of the United States. The program is illuminated with the names of artists of opera, drama, musical comedy, the films, the radio, the phonograph and Vaudeville. During my own long career on the Vaudeville stage, I have never known so general and so generous a co-operation between all the people of our profession. The owners and managers, the employees and attaches, the artists and executives of every kind and degree, are now as one in peace and fraternity, in mutual respect and co-operation, not only for the service of the public, but in the promotion of better conditions of the artists who serve that public.

The response of the American public to these conditions is evident tonight as it has been throughout the past week of the Actors' National Jubilee in every city and town of Canada and the United States where there is a theatre. I look upon this as another annual recognition of the ceaseless service which the people of the theatre are always giving to every worthy public cause of patriotism or charity. This occasion is another demonstration of approval for the tried system of wise and generous philanthropy for which the N. V. A. has won the praise and commendation of all the best authorities in humanitarian service. Year by year the various elements of our profession are becoming more closely related. In Vaudeville now, all the components of modern stage entertainment are associated. And our public is the entire American public. It is not surprising, perhaps, that the artists of every branch of the theatre are here joined with us in this one and only annual drive for the benefit of one another.

- Program -

THIRTEENTH ANNUAL BENEFIT PERFORMANCE

And New York City's Special Contribution
to the Nation-Wide Campaign for the

National Vaudeville Artists' Fund

METROPOLITAN OPERA HOUSE

Sunday Evening, April 21, 1929

S. L. "ROXY" ROTHAFEL, *Chairman*

JOHN A. SCHULTZ, *Assistant Stage Manager*

The Artists Appearing Here Will Be Individually Announced by the Master of Ceremonies

THE members of the N. V. A. express their appreciation to the members of the various committeees who have worked so energetically and to their brother and sister artists who have generously and unselfishly volunteered their services at the performance given here tonight.

Also their gratitude to Messrs. Lee and J. J. Shubert, Charles B. Dillingham, Flo Ziegfeld, Lawrence Schwab, Frank Mandel, Lew Fields, S. L. (Roxy) Rothafel, Lyle B. Andrews, Alex Aarons, Vinton Freedley, Earl Carroll, Sam Kingston, Jed Harris, John Golden, Crosby Gaige, Edward A. Blatt, The Theatre Guild, Morris Gest, Wm. A. Brady, Jr., Dwight Deere Wiman, Lew Leslie, Gilbert Miller, John Henry Mears, E. E. Clive, J. E. Horn, Arthur Hammerstein, Myron C. Fagan, Wm. A. Brady, Arthur Hopkins, John A. Schultz, Lew Cantor, Patterson McNutt, Russell Markert, Chester Hale, Albertina Rasch, John Boyle, Jack Donahue, Allan K. Foster and others for their co-operation and assistance.

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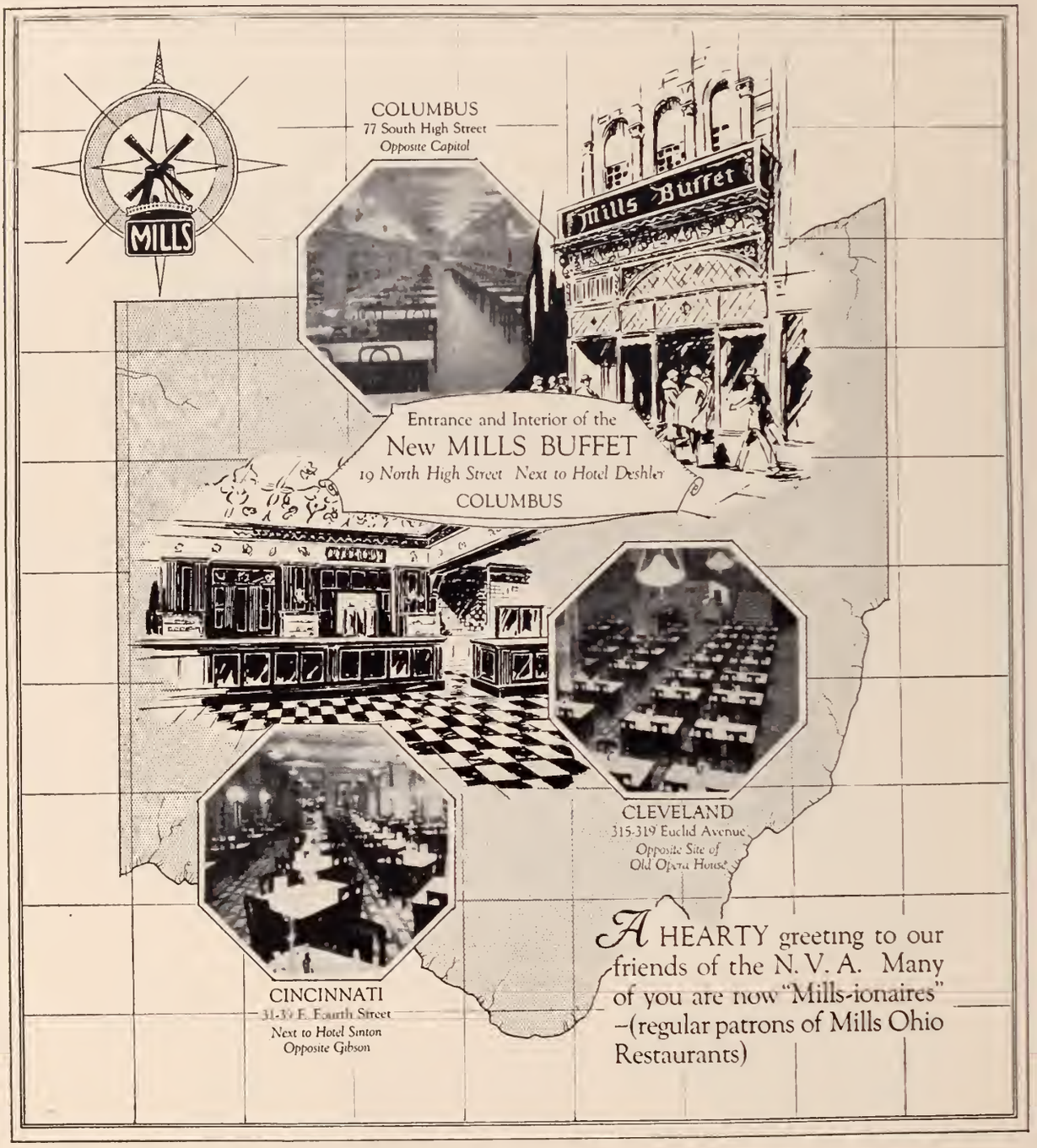

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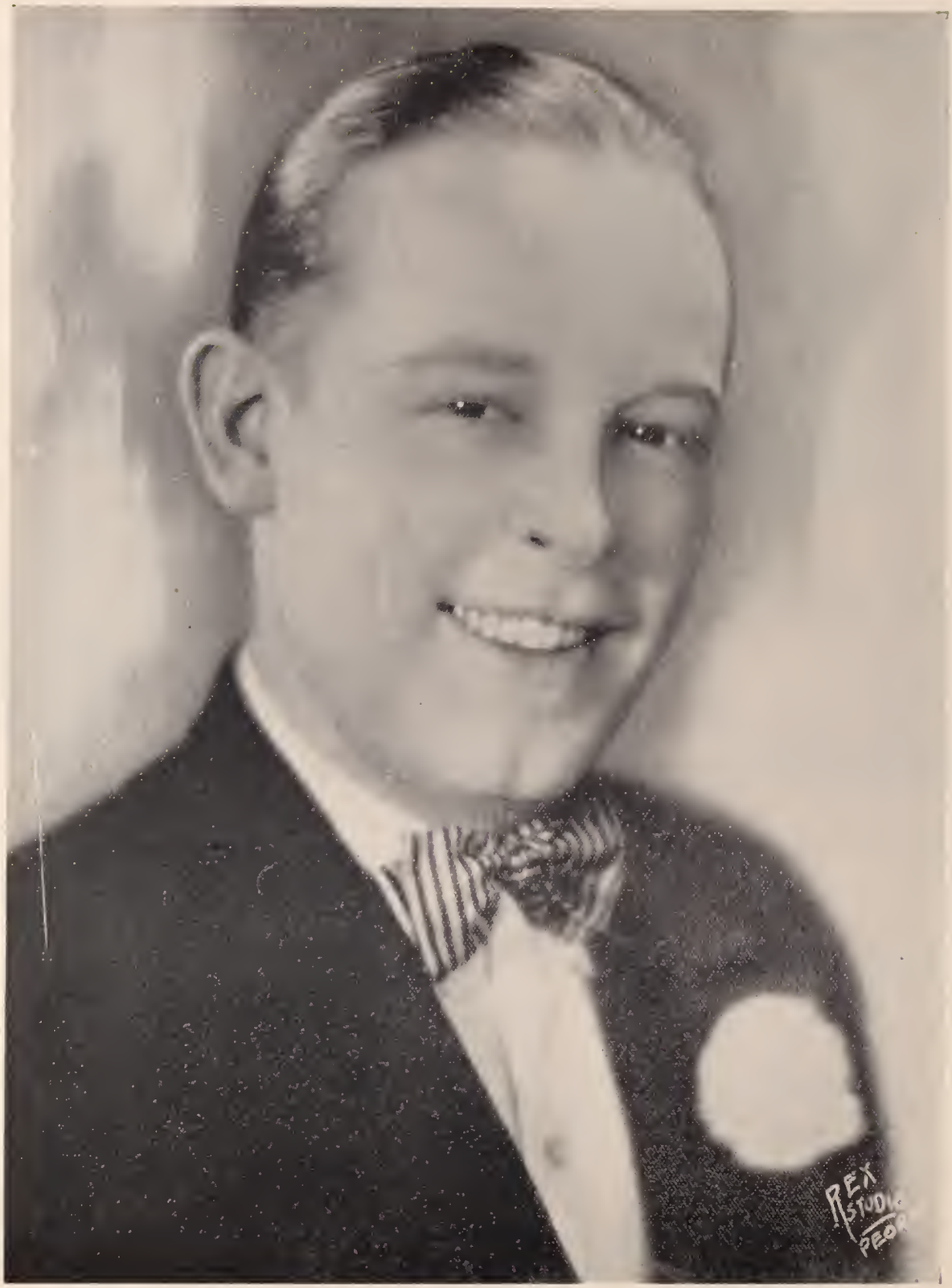

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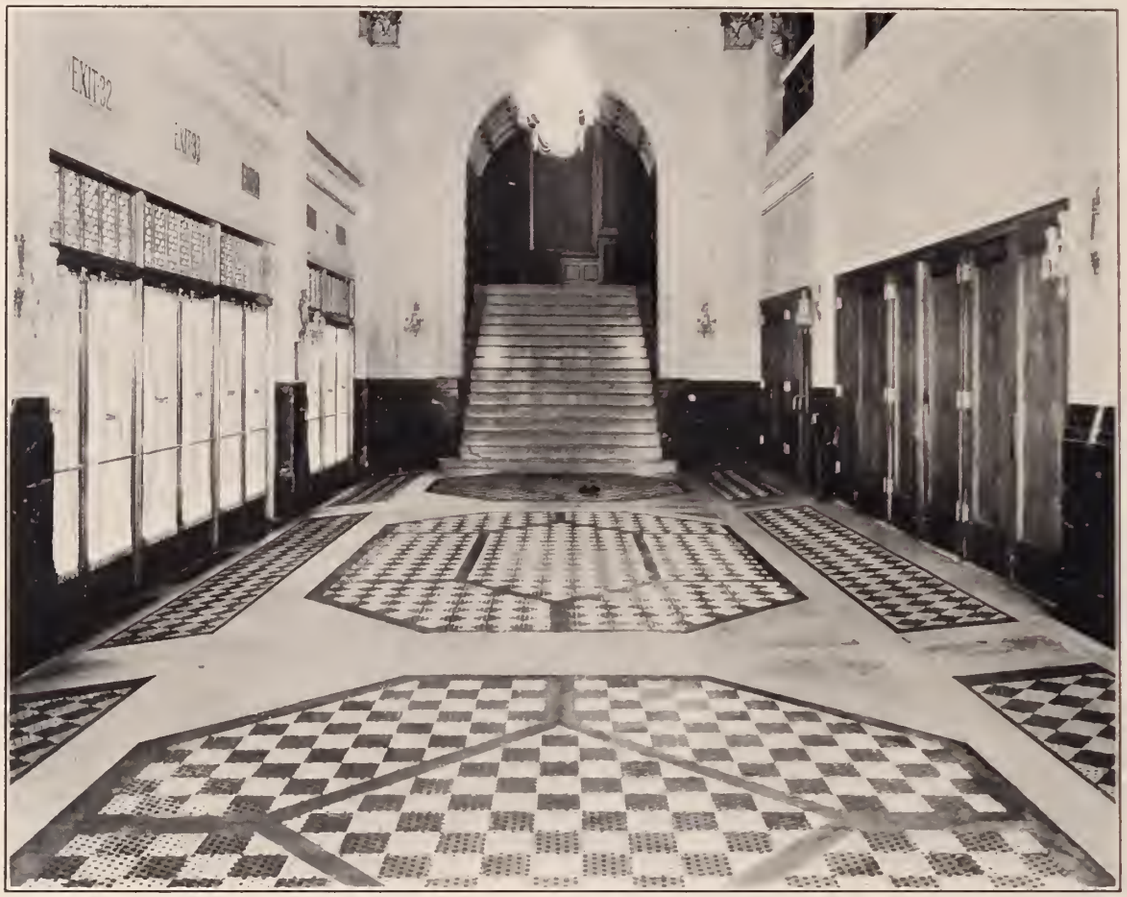

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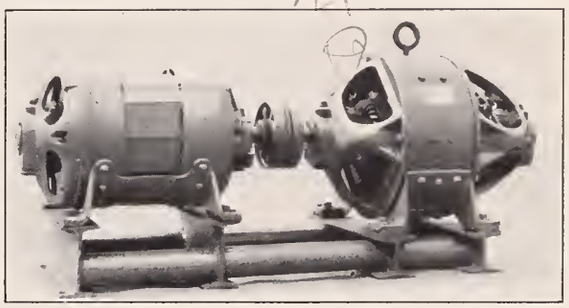

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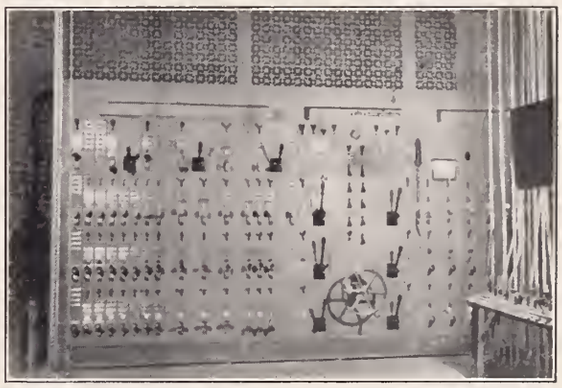

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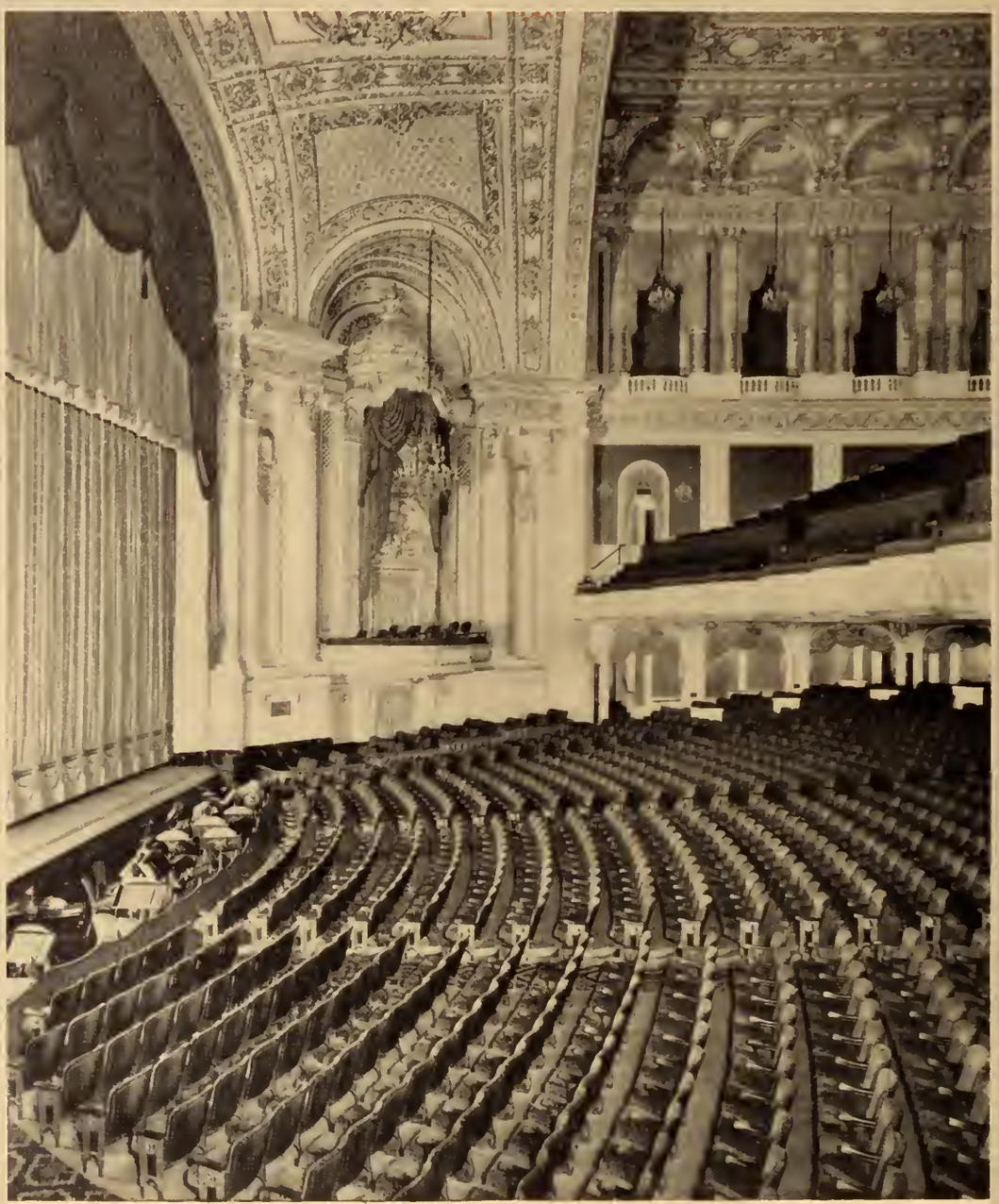

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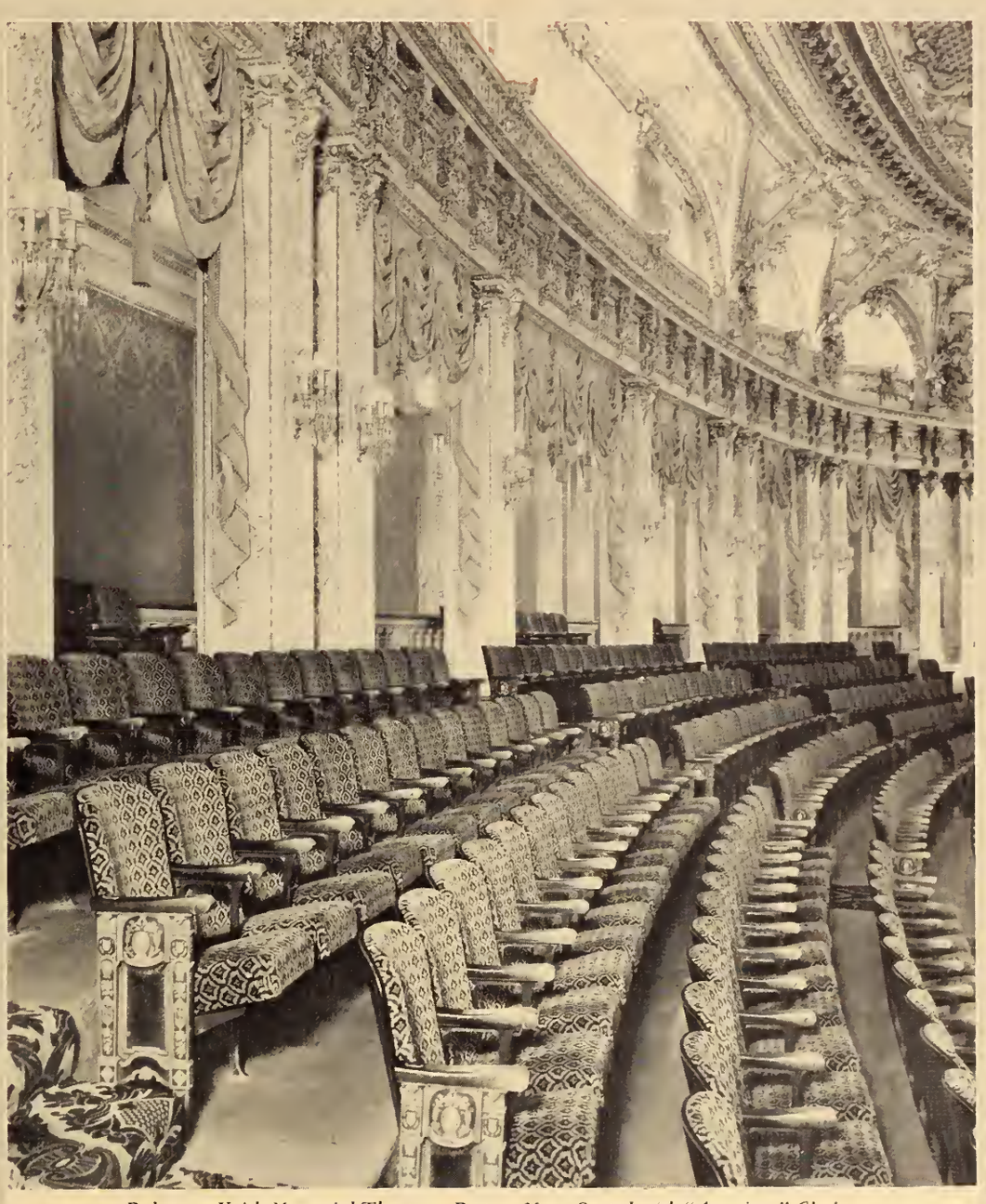

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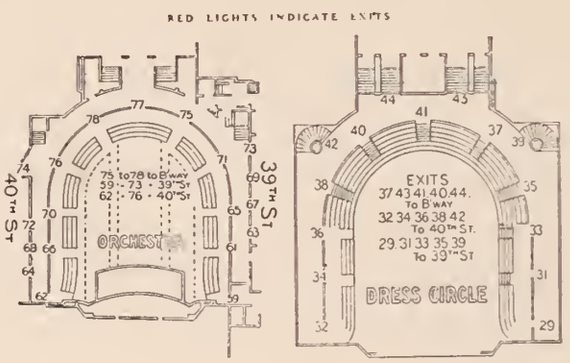

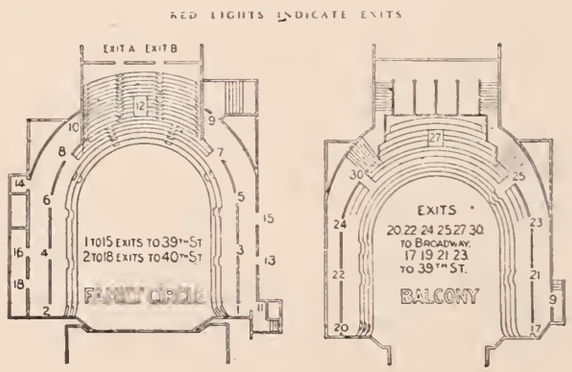

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